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FORM AND ICONOGRAPHY IN THE GRAPHIC DOCUMENTS OF THE ARCHIVO GENERAL DE LA NACION

The graphic representations contained in the Archivo General de la Nación were designed as complementary elements for written sources; but, by themselves, they also provide valuable material for an independent history in images. Their importance consists in transmitting a vast amount of information in a synthesized, immediate, and simultaneous manner which, in a written document, would take a greater amount of time to assimilate.

There are two types of graphic material in the collection: (1) Maps constitute the most abundant type of graphic material, registering lands, towns, ranches, haciendas and mills. They also show designs for hydraulic works, military affairs and building plans. (2) Illustrations constitute the second type of graphic source and, amongst other things, they include genealogy, heraldry, emblems, portraits, religion, musical scores, dress, arms, artifacts or instruments, machines, calligraphy, and playing cards. Both types of graphic material exceed 5,000 items, and they portray a great deal of visual testimony which speaks of a multiplicity of themes seen from various points of view, each one conditioned by the historical situation of its creators.

Different types of iconographic traditions can be identified within the ample body of material, according to the occupation or profession of the illustrator. Amongst some of the occupations included are those of land surveyor, measurer, map maker, measurement judge, value expert, masonry master, master in the art of architecture, master in the art of painting, *tlacuilo*, captain engineer and other military charges, architects of the academy, and even the Major Master of the City or the Universal Geographer of New Spain. Each illustration makes evident the individual technique of the creator's craft which provides a variety of styles within the composite whole. A map drawn by a surveyor who limits himself to measuring the perimeters of the area will be very different from a map drawn by a painter, who depicts the area more as a landscape, or from that of an architect who marks out building sites with greater detail.

Although it is not easy to detect the regional origin of the illustrations, without a systematic study, it is possible to say that regional tradition was a distinctive factor in determining the different styles. This can be seen given the fact that training in the techniques of representation was given primarily through the guilds, and then by the academies, which cultivated different schools or traditions.

The date of an illustration is also an important factor to consider. One perceives a sense of the different periods through the distinct fashions and tastes which range, from the sober forms of the Renaissance, through the Baroque, to the languid and subtle forms of the Romantic period which reflect the eclecticism of the 19th century.

Another distinct factor expressed by the graphic material is the ethnic and cultural origin of the illustrators, expressed in their different formal and iconographic traditions. The characteristics of the Indian style can be identified by the forms created through the use of plain colors in juxtaposition and in the continuous outlines which enclose the chromatic area. The space is also portrayed in one-dimensional fashion, with objects distributed in vertical perspective along the surface to be painted. Pictographic hieroglyphics are often used, even though there is also evidence of ideographic hieroglyphics. The Indian world and culture provide the themes for representations.

On the other hand, the Spanish iconographic tradition tends to give a naturalistic vision of the objects, through creating a three-dimensional effect by the use of shaded coloring and free and open line, as well as suggesting volume by geometrical perspective. Although this is the general trend, at times a vertical perspective is also used. The repertory of motives is as different from the Indian as is the Spanish culture in general.

These two traditions are very clear in the early representations of the Colonial Period. However, little by little, the European style began to impose itself as the dominant form. Some three-dimensional elements were adopted by the Europeanized natives, producing an eclectic form, beginning in the 16th century and surviving until the end of the 18th century. The iconography introduces many new motives from the Spanish culture, including, among others, the horse, dress, furniture, buildings and alphabetic writing. The end result is a gamma of combinations of motives, which preserves the Indian characteristics, but which portrays the ethnic and cultural "mestizaje" as well.

In conclusion, the forms of graphic representation contained in the documents of the Archivo General de la Nación can be classified in three different categories: planimetric, volumetric and eclectic. These categories should be considered in light of their diversity and of the distinctive blends which give them the characteristics of the varied occupations of the illustrators, of their regional traditions, and of their period. The iconography preserves the Indian images along side the Spanish ones, while an eclectic blending of images creates a third *mestizo* tradition.

Following is a very general description of the type of graphic documents that are associated with a particular type of iconographic representation:

The one-dimensional form is characteristic of the largely geographical codices, which were used as testimony in land disputes, and of the other types of genealogical codices, which were used in litigations over inheritance, privilege or rights. Building designs are also planimetric and, given the influence of modern European cartography, by the end of the 18th century, engraved rather than painted maps began to appear in planimetric shape.

The volumetric tradition includes all the maps done in perspective, and the beautiful bird's eye views of the end of the 18th century are of special relevance. Within this tradition, one can also find a large volume of illustrations dealing with a great variety of other themes.

With regard to material which provides specific information for the history of art, special mention must be made of the contents of the building plans, which show factories, haciendas, sentry boxes, granaries, houses, places, convents, jails, fountains, bridges, churches, and altars, as well as sumptuary arches, fountains, parks, etc. The value of these maps is incalculable, especially since many of these constructions are now either nonexistent or modified. One can also find emblems, shields, coins and some sketches done by students of the Academia de Bellas Artes de San Carlos, which appear in documents testifying to the progress achieved by some scholarship holders.

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TWO MEXICAN ART BOOK COLLECTIONS

The Mexican art book collections discussed in this article are the Justino Fernández Collection and the Gonzalo Obregón Collection. There are other art book collections, however, such as the Francisco Díaz de León Collection in the Archivo General de la Nación, the Jaime García Terres Collection, the Carlos Lazo Collection, the Felipe Teixidor Collection, the Manuel Toussaint Collection in El Colegio Nacional, and the collections of art books at the Instituto de Investigaciones Estéticas, U.N.A.M., at the Escuela Nacional de Artes Plásticas, U. N. A.M., at the Biblioteca Nacional, U.N.A.M., and at the Museo de San Carlos.

JUSTINO FERNANDEZ COLLECTION

Justino Fernández, art critic, was born in Mexico City in 1904 and died in 1972. He was professor at the Universidad Nacional Autónoma de México, "emeritus" researcher and director of the Instituto de Investigaciones Estéticas of the National University (1956-1968), founder member of the Academia de Artes; he also belonged to the Academia de la Lengua y de la Historia.

The Academia de Artes, founded in 1966, has among its functions: to advise the government and private organizations in the affairs related to the stimulation and protection of the arts, and the safeguard of cultural good. The Academy promotes the study and research of the arts by means of periodic private sessions, public sessions, seminars and conferences, contests, congresses, and specialized publications. The Academy sessions are held in the old Palacio del Conde de Buenavista o Casa de Pinillo, built by the architect Manuel Tolsa in 1806, now the Museo de San Carlos.

Justino Fernández wrote books as well as periodical articles on Mexican art history of the prehispanic, colonial, modern and contemporary periods, and on aesthetics. The Justino Fernández Collection of books has approximately 5,000 volumes of which 30% is related to art. Of these 1,500 volumes, 535 volumes are related to Mexican art

in its prehispanic, colonial, modern and contemporary periods, and are published in Mexico and in Spanish with a very few exceptions. The collection includes not only books, but also exhibition catalogs, about 114 titles, and scattered numbers of few titles of periodicals.

The authorship is represented by Mexican writers mostly, but also by foreigners. Among those represented are: Lola Alvarez Bravo, photographer and wife of the famous photographer Manuel Alvarez Bravo; Carolina Amor de Fournier, responsible for the scientific press, *La Prensa Médica*, who compiled a monograph on "La mujer en la tipografía mexicana;" Carmen Barreda, director of the Museo de Arte Moderno in Mexico City for many years; Alberto Beltrán, engraver, president of the Taller de Gráfica Popular in 1958-1959; Ignacio Bernal, distinguished archaeologist of Mesoamerica; Luis Cardoza Aragón, born in Guatemala, art critic and poet; Alvar Carrillo Gil, benefactor of so many contemporary artists, his collection of paintings form the Museum "Alvar Carrillo Gil" in Mexico City; Alfonso Caso, a world known archaeologist, who together with Ignacio Bernal worked in the area of Oaxaca; Abelardo Carrillo Curiel, writer on colonial art; Antonio Castro Leal, distinguished diplomat, lawyer, philosopher; Jean Charlot, the French artist who studied Mexican art and lived in Mexico during the years of the Mexican muralist school; Miguel Covarrubias, caricaturist and researcher of indigenous art, responsible for the organization of the Museo José Luis Bello in Puebla; Jorge Crespo de la Serna, art critic of modern contemporary art in Mexico; Clementina Díaz de Ovando, researcher and Director (1968-1971) of the Instituto de Investigaciones Estéticas, U.N.A.M.; the books by Justino Fernández himself; Francisco Fernández del Castillo, Mexican historian, researcher of the Archivo General de la Nación and of the Dirección General de Monumentos; the historian Rafael García Granados, collaborator with Manuel Toussaint in the foundation of the Instituto de Investigaciones Estéticas, U.N.A.M. (1936); the Fine Arts minister, Celestino Gorostiza; Sonia Lombardo de Ruiz, historian and author of the article on "The artistic value of some of the publications at the Archivo de la Nación" in this issue of *Art Documentation*; the architects Ignacio Marquina and Federico Mariscal; the well-known art historian Francisco 'Paco' de la Maza, and close friend of Justino Fernández; the historian and librarian from San Luis Potosí, Rafael Montejano y Aguiñaga; Josefina Muriel, colonial and neo-classic periods researcher whose books are also included in the Gonzalo Obregón Book Collection; Gerardo Murillo 'Dr. Atl' painter and author of books on folklore and churches in Mexico; books by the art historian and collector Gonzalo Obregón, whose library will be mentioned later in this article; the architect Carlos Obregón Santacilia who wrote about the Buró Interamericano de Arte; the collaborator of Justino Fernández, Danilo Ongay Muza; Antonio Rodríguez, born in Portugal, art historian and lecturer, friend of Rivera, Siqueiros and Dr. Atl; Ida Rodríguez Prampolini, world known contemporary art critic, researcher of the Instituto de Investigaciones Estéticas, U.N.A.M., working at present in a special project related to the Mexican engraver Leopoldo Méndez, and friend of Justino Fernández; Manuel Romero de Terreros, art historian of the Mexican colonial period; and Manuel Toussaint, art historian and author of many books on Mexican art, who left his library to El Colegio Nacional in Mexico City. The authors most represented are: Cardoza y Aragón, Carrillo y Curiel, Castro Leal, Crespo de la Serna, Gorostiza, Mariscal, de la Maza, Obregón Santacilia, Romero de Terreros, and Toussaint.

The following subjects are treated in the Justino Fernández Book Collection: prehispanic architecture, XVIc. convents, cathedrals of Mexico City, Guadalajara, Puebla, Oaxaca, Morelia, Zacatecas, churches, hospitals, 'plazas' in Mexico City and Morelia; contemporary architecture; decorative arts; documents related to the Academia Nacional de San Carlos; popular art; prehispanic sculpture; colonial sculpture, baroque 'retablos'; contemporary sculpture; archaeological ceramics; Mexican design and caricature; speeches related to Mexican art and the Escuela Nacional de Bellas Artes; enamels; prehispanic painting; colonial painting; landscape painting; portraits; mural painting; contemporary painting; popular painting; aesthetics; photographs; engraving and engravers; folklore; prehispanic, civil, military and religious dresses; printers' shops; popular toys; prehispanic jewelry; lithography; pottery and tiles; children in art; schools of art.

Among the artists included are: Raúl Anguiano, Dr. Atl, Carlos Alvarado Lang, Adolfo Best Maugard, Ignacio M. Beteta, Feliciano Bejar, Rafael Coronel, Julio Castellanos, Federico Cantú, Juan Cordero, José Luis Cuevas, Francisco Corzas, Miguel Cabrera, Ali Chumacero, Fernando Castro Pacheco, Carlos Dublán, Francisco

Díaz de León, Francisco Dosamantes, Tomás Egerton, Arturo Estrada, Francisco Gutiérrez, Francisco Goitia, Alfonso García Bravo, Mathias Goeritz, Jorge González Camarena, Gunther Gerzso, Alberto Gironella, Luis García Guerrero, Angela Gurría, José García Ocejo, Saturnino Herrán, Rubén Herrera, Frida Kahlo, Fernando Leal, Agustín Lazo, Eugenio Lucas, Roberto Montenegro, Raymundo Martínez, Carlos Mérida, Leonardo Nierman, José Clemente Orozco, Luis Ortiz Monasterio, Carlos Orozco Romero, Juan O'Gorman, Diego Rivera, José Guadalupe Posada, Alfredo Ramos Martínez, Fanny Rabel, Juan Mauricio Rugendas, Julio Ruelas, Jesús Reyes Ferreira, Manuel Rodríguez Lozano, Andrés Salgó, Juan José Segura, David Alfaro Siqueiros, Waldemar Sjolander, Juan Soriano, Armando Salas Portugal, Rufino Tamayo, Manuel Tolsá, Francisco Tresguerras, José Vizcarra, José María Velasco Angel Zárraga, Francisco Zuñiga.

Guides to prehispanic sites are included in the collection, such as Tenayuca, Teotihuacan, Tula; as well as guides to colonial states, such as San Luis Potosí, San Miguel de Allende, Tasco, Tepozotlán. Among the states with more titles related to the arts are Guadalajara, Oaxaca and Puebla.

Some of the books date back to 19th-century printers such as Ignacio Cumplido, Francisco Díaz de León, Arsacio Vanegas Arroyo, Las Escalerillas, Secretaría de Fomento, Tipografía Literaria de Filomeno Mata, V. Agüeros, Epifanio O. Orozco, Imprenta del Gobierno en Palacio, Ayuntamiento de México.

GONZALO OBREGÓN COLLECTION

I remember Gonzalo Obregón and his talks in the tours "Mercurio" organized by Benjamín Orozco. These tours, as well as others sponsored by the Instituto Francés de América Latina, the Instituto Cultural Hispano Mexicano, the Instituto Cultural Mexicano Alexander von Humboldt, have as their main objective an acquaintance with Mexican art in all its periods, prehispanic, colonial, modern and contemporary. The talks of Gonzalo Obregón covered the colonial and modern periods. I was lucky to participate in a visit to Guanajuato, and to listen in the church of La Valenciana, an 18th-century jewel built by the owner of the mine "La Valenciana," Count Valenciana, Antonio Obregón y Alcocer, the scholarly, witty lecture of Gonzalo Obregón. Guanajuato was dear to him because his family is from this state.

The life of Gonzalo Obregón is linked to the personalities of the art history in Mexico. He established an academic and friendly relation with Manuel Toussaint as a student, and this friendship ended only with the death of the master. A scholarly inclination also helped Lic. Obregón in his early law studies, because he obtained degrees as a Lawyer and Professor of historical sciences. He was also a curator and studied systems of organization for art collections in European museums. The knowledge acquired abroad was applied at Mexican museums such as the Museo de las Vizcainas; Museo de Historia del Castillo de Chapultepec; Museo de Arte Religioso en Santa Mónica, Puebla; regional museums of the Instituto Nacional de Antropología e Historia; and Pinacoteca Virreinal de San Diego in Mexico City. In 1952 he represented Mexico at the UNESCO seminar on museums held at New York City.

His biographers list about one hundred books, articles, prefaces published by Obregón. Curiously enough they do not mention his library of almost 15,000 volumes in various disciplines: Mexican history, religion, literature, art and Mexican art from the prehispanic, colonial and modern periods. To know his collection of books is to know his painting, ivory, sculpture, embroidery, and furniture collections as well, for in the Obregón family library the books and the art works are interrelated.

From a total of 15,000 volumes about 5,000 deal with art, and the interrelations of books and objects are experiences of an artistic and literary continuity. Here are some examples: (1) The books printed by Ignacio Cumplido, the important leader and guiding principle in Mexican typography during the 19th century. These neat, fine, proper books harmonize with the portraits of Ignacio Cumplido and his family, painted also in the 1800s. (2) We find the book by Josefina Muriel de la Torre, *Los Retratos de Monjas*, in its two editions of 1952, one published in Mexico City by the publisher Jus, and the other by the Banco Industrial de Jalisco. In this book we find the portraits of a Concepcionista order nun, Sor Ana Teresa de la Asunción, 1789, a Dominican order nun, Sor María Engracia Josefa del Santísimo Rosario, 1803. Both paintings belong to the Gonzalo Obregón collection of forty portraits of nuns, now at the Museo del Virreinato in

Tepozotlan. (3) Among the written articles by Lic. Obregón, one is dedicated to the furniture collection from the Museo Nacional de Historia in Chapultepec. In this article the author describes with great authority the several characteristics of the furniture which the researcher consulted in his own collection of almost 200 books on this subject. But Gonzalo Obregón not only describes and writes about these furniture pieces; he collected fine desks and tables which undoubtedly helped him to describe the forms in the articles published by the Instituto Nacional de Antropología e Historia.

We appreciate his enthusiasm for ivory carving, an Oriental technique which influenced Mexican art, in another article published by the same Institute. The collection of ivory Nativity cribs, some of which have been on temporary exhibition in Mexico City, the ivory crucifixes, the ivory statue of Felipe Neri, add that extra note to the art historian who, because he lived among them, describes them fluently and clearly.

Besides the classic books on Mexican art history, such as those by Romero de Terreros, Francisco de la Maza, Marquina, Peñafiel, Piña Chan, Angulo, Fernández, Toussaint, Sidney, Markman, Bossen, MacAndrew, Kelemen, Baxter, Kubler, one also has the opportunity to know books published by the state governments in the thirties. Enrique A. Cervantes immortalized the loose-leaf editions of *Hierros coloniales de Toluca*, *Herreros y forjadores Poblanos*, *Morelia*, *Querétaro*, *Patzcuaro*, *Guanajuato*, *Mérida*, *Taxco*, *Puebla*, *Guadalupe*. Compilations like these are difficult to find in contemporary publications.

One should also not forget the serials like *Artes de Mexico* of which Obregon was a member of the Editorial Council in 1965, and where he published more than twenty monographs from 1965 to 1976; and the *Anales del Instituto de Investigaciones Esteticas* for which he wrote various articles, such as "La Capilla del Colegio de las Vizcainas," "Una escultura del siglo XVI en México," "La Iglesia de El Colegio de Niñas," "Un sepulcro plateresco en México."

It is difficult to find in one person embodied so many characteristics: collector of paintings, sculptures, furniture, and books; art historian; and writer of well-known importance. One does feel satisfied, when visiting his collection, that Lic. Obregón's family retains in Mexico the books and art objects which form a cultural legacy to the future of art history in Mexico.

Elsa Barberena Blásquez

THE IMPORTANCE OF A SLIDE LIBRARY IN A UNIVERSITY

COMMUNICATION MEDIA IN EDUCATIONAL TEACHING

The effect of mass communication media is part of a defined social process. John Harney comments on it, saying basically, "The effects of socialization of communication media on youth are those of an increasing awareness about world affairs, an identification every time closer with world problems and a vehement desire to see themselves involved in the world."

In education, advantage should be taken of this identification with communication media. The professor can participate in this change in teaching, making it more effective and interesting by utilizing audiovisual media within his reach, since these are resources that young people obtain in daily life out of the classroom.

Transmission of knowledge assumes the existence of a person who knows something that others do not and which he wishes to communicate, independently of the medium being used. Traditionally, professorship has used merely oral expositions; however, it has been proven that this method can be satisfactorily substituted by or supplemented with an audiovisual communication medium, such as television or movie pictures. There is also the possibility that poor lecturers or speakers can be compensated for by good filmed programs, supervised and handled by experts. However, the use of the new communication media as mere substitutes for the professor limits the possibilities that a combination of the two can provide.

Technological resources need not displace the professor from his instructional duties as it is believed but, on the contrary, free him from the routine work as merely a transmitter of information to permit achieving the goal of orientator and guide in the education of students. Team work in teaching is operative if the professor maintains the role

of orientator and is aided with audiovisual media which reinforce the message he intends to share. Words, if they are to be retained by an audience, should be accompanied by other stimuli, images or sounds which generate participation.

THE COLLECTION OF THE AREA OF AUDIOVISUAL INFORMATION

In 1967 a group of students of the School of History of the Art devoted ourselves to the task of arranging and preserving the visual material available in the School. That is how the Slide Library of the Iberoamerican University came to be created in 1970, with a collection of 12,000 slides which illustrated the history of art in general, from prehistoric to contemporary art. In 1973 the Slide Library became a part of the Center of Academic Information, where the various bibliographic and documentary collections of the University are gathered in order to offer users the most complete academic information possible.

With the acceptance of new formats, such as classical music recorded in cassettes, video cassettes, films and records, the library's name changed to that of Area of Audiovisual Information in 1981. The primary purpose of the Area is the promotion and revitalization of knowledge and learning of the objective higher culture, through the conservation, acquisition and arranging of the documentary audiovisual material as professional academic services, technical services, and services to the public.

At present, the slide collection consists of 70,000 units, out of which 75% are illustrations of artistic works and the remaining 25% includes other disciplines, such as Sociology, Psychology, Nutrition, Natural Sciences, and History. We have available 130 cassettes of classical music, 60 programs recorded in video cassettes, 40 films on psychological subjects, and 80 records on literary subjects.

The collection has grown in the last years at the rate of 10,000 units per year and acquisition is made through purchase, individual donations, and production in the Area. Lending service of the audiovisual material is rendered to professors and students of the Iberoamerican University and to other institutions of the Mexico City metropolitan area which make requests through interlibrary loans. In 1980 a total of 200,000 units were lent.

Cataloging of the art slides is based on the main elements which characterize artistic works, such as the cultural area, author's name, dates, name of work, techniques, measurements, and present location of the work. Such cataloging has the objective of furnishing precise information about each unit and to provide for a logical and systematic arrangement which allows the user to locate the material through catalogs. Also pursued was an adequate way for the topographic location of the slides by means of a classification permitting the selection and re-incorporation of the material.

Following is included a broad scheme of the arrangement of slides in the collection:

- I. From Prehistoric Art to Art of the Thirteenth Century.
 - Cultural or ethnical areas.
 - Geographical arrangement (by countries).
 - Alphabetical arrangement of the different art forms.
 - Chronological arrangement.
- II. Art of Thirteenth Century to Contemporary Art.
 - A) Art Forms (Painting, Sculpture, Graphic and Applied Arts)
 - Alphabetical onomastic arrangement.
 - Chronological arrangement.
 - B) Art Form (Architecture)
 - Alphabetical geographical arrangement.
 - Alphabetical arrangement of function of the building.
 - Alphabetical arrangement of the name of building.

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